

# *“Toa, Queen of Incas”*

OR

“Secret of Andes”

OR

“Love’s Sacrifice”

Adapted and Revised From FREDERICK HASSAUREK’S NOVEL

*By*

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TITLE OF PLOT FOR SCREEN PLAY OF ROMANCE.

“TOA, QUEEN OF INCAS”

or

“SECRET OF ANDES”

or

“LOVE’S SACRIFICE”

PLACE—TIME—The City of Quito and vicinity in the Spanish Viceroyalty of Peru,  
in South America, in the year 1592 A. D.

EXPLANATION OF TERMS

**Alcabala**—A tax levied on all sales.

**Royal Audience**—Supreme judicial and executive tribunal of Quito, appointed by the  
King of Spain.

**Cabildo**—The municipal council of Quito.

**Commune**—Populace.

## CAST OF CHARACTERS

DON JULIO DE CARRERA.....	A Young Nobleman of Peru
DON RAMINO DE CARRERA.....	Julio's Aged Uncle
DON ROBERTO SANCHEZ.....	Julio's Friend
MARQUIS DE SALANDO.....	A Loyalist
DOLORES SALANDO.....	His Daughter, a Beauty, Social Leader of Quito
SENORA CATITA.....	Dolores' Aunt
MANUEL PAREDES.....	Suitor of Dolores
TOA DUCHICELLA.....	Granddaughter of Atahaulpa (former ruler of Incas) she recognized by Indians as their proud Queen
LIAWAKA—	Indian boy, devoted to Toa, admired by his tribe for his sportsmanship
Guests of Marquis de Salando, Indian Servants, Revolutionists, Spanish Soldiers and Populace.	

## Introduction to the Plot or Synopsis

### "THE SECRET OF ANDES"—"TOA, QUEEN OF INCAS"— "LOVE'S SACRIFICE"

After the fall of Montezuma and the invasion of the Spaniards into his land, the Indians had gathered all their precious possessions for the purpose of hiding them away. These enormous treasures which were guarded from generation to generation with impenetrable secrecy, were kept and increased for the express purpose of some day freeing the subdued and suppressed Indians from their unworthy degradation, to conquer the Spaniards, drive them from their land, so as to become once more master of their own hunting-grounds, of their religious rites and ruling power.

From time to time, efforts have been made to that effect, but only to be repulsed, principally from want of a befitting leader. Since then, centuries have past. During all that time the knowledge of that accumulated wealth enticed expedition after expedition to search through the mountains of the Andes, ever unmindful of the dangers in wait for them. But the Indians, misleading such intruders, guarded their treasures faithfully. No traitor was ever known among them. They lived a life among themselves, worshipping each ruler of that royal descendants, who performed their rites, on festival occasions, in underground palatial tombs, they like deities unperturbed in their belief, that the guiding wisdom of one of them would finally bring about their delivery.

Princess Toa is now the last of her ancestors; famous not only for her unrivaled beauty, but for her wisdom and her courage as well—as for her devotion to her people and their cause. Her declining race therefore look upon her as their last hope.

They love her passionately. It is she who leads them to the hunt, over still undiscovered secret grounds. . . . She who performs their religious rites and who tends their sick. Her bow and arrows are her constant companion. She teaches the children the handling of the bow, and so makes herself, all and all to her people, ruling them with a superior, firm, yet kindly, spirit.

Love has not yet entered her heart. The sighs of her many suitors fill her with pity, aggravated at herself at this at times, since nothing within her will answer to love's call.

### "THE SECRET OF THE ANDES"

At an evening reception at the home of Marquis de Salando, Carrera and Paredes, chief rivals for the hand of the handsome, brilliant Spanish Senorita Dolores de Salando—Roberto Sanchez and others start a card game which lasts far into the night. Carrera loses heavily to Paredes.

The next day Carrera, wandering alone in and about the beauties of Mount Pinchincha, near Quito, meets unexpectedly a beautiful Indian girl. It is Toa, who had long, silently admired him from afar, and who had learned from Indian servants at the club of his heavy losses at cards, the gossip of its members, and the knowledge to all that he has not the wherewith to meet his debt.

While he is still lost in admiration at seeing one so beautiful as Toa, surrounded by aweing beauty of the country, he, Carrera, drops his sword which happened to slip from his belt, and as he stoops to pick it up Toa stealthily disappears. He is amazed and disappointed to find himself alone. He returns to Quito, only to find that the Commune is ready to revolt against the Royal audience, which has announced that the Spanish government has ordered them to pass the Alcabala, to help support King Philip II. Carrera, returning to his home, receives a note carried by an Indian. It is signed "Toa Duehnicella," and is accompanied by a bag of gold coins, enough to pay his gambling debt. She asks him to meet her that night on the mountain side.

He, anxious to thank her, meets her as she requested. She is elaborately dressed, wearing a diadem with a crescent-shaped emerald insignia, which Carrera recognizes as the symbol of the royal family of the Incas. He is told that the Indians have planned to enter the Revolution and will back it with their hidden treasures, which up to that time Carrera has believed, likewise other Peruvians, to be only legendary. He is blindfolded and conducted up and down ravines and along divers paths, almost too hazardous to take, until Toa and he, joined by the Indian attendants, arrive at a level, stony ledge, —

He is told to stand while the bandage is removed from his eyes. He finds himself in a cave with quantities of gold and silver bars piled high against the walls; vessels of emeralds and all kinds of other precious stones. However, he is blindfolded again and led away as he had come. He is guided by the hand of an Indian, but after the party has proceeded some distance, this hand is withdrawn and Toa's soft hand placed in his instead. He asks if it is not Toa Duchicella's, and she assures him it is she.

They walk along hand in hand; he becomes conscious that the other Indians have withdrawn, that they are alone, which gives him courage to declare his love for her.

She admits that she cares for him, but tells him that all thoughts concerning herself must be put aside for the present, for the Indians have great plans in view and she, as Queen, must act as their leader.

She removes the bandage from his eyes and tells him of the plan with her people. That the Indians will join the Revolution and will use the treasure which has just been proven to be a reality, so that the two races may live together in peace and equality; that the royal couple is to be the founders of a new dynasty. Whereupon Carrera takes leave of her and returns alone to Quito.

Carrera is presented at the meeting of Commune and they decide to accept him as their possible candidate for the future kingship. Two are under consideration—Carrera, whose personal popularity would make him a possibility, and Roberto Sanchez, his friend, whose family, although noble, has been openly in favor of the cause of the people. Carrera asks for time to consider the said proposition. He loves Toa, but feels that he is not a conscientious enough supporter of the Revolutionary cause to become its leader. While he is still undecided, word comes to him that his old uncle, one of the wealthiest landowners in all Peru, is dying and wants him to come to him at once. Putting aside all thoughts of Toa and the Revolution, he leaves at once to go to his uncle, his nearest and dearest relative. His uncle has been his closest friend and a father to him, he being left an orphan when very young. This brings about the choice of the Revolution for Roberto Sanchez.

The Indians enter Quito as an organized army, with Toa, in state, at their head. In the square before the church of San Francisco the Indians and the Revolutionists meet, and Roberto Sanchez on horseback is summoned by Toa. Before all the multitude the Queen stands in her palanquin, holding the hand of Roberto Sanchez. The combined forces of the Commune and the Indians march toward the palace.

The battle commences and is successful for the Revolutionists. The Audience is driven from the palace, the Commune takes its place and the new government, the Cabildo, is proclaimed.

Sanchez is selected as the leader of the troops who are to go into the provinces and conquer them in the name of the new government. He has only joined the Revolutionary with express purpose of betraying it. His treachery being discovered, he is killed in the ensuing battle.

The Spanish regain the upper hand and take possession of the town. The Revolutionists, having lost their leader, The Royal Audience is reinstated with great pomp with a new appointee at their head.

Julio Carrera, in the meantime, is with his uncle. He confides to him the secret of the Incas' hidden treasure and also his love for Toa. The uncle, with his dying breath, persuades Carrera to marry a woman of noble Spanish blood, of his own religion, possibly his boyhood passion, Dolores. The uncle dies and Carrera becomes heir to his uncle's immense estate, his money and his title.

Upon Carrera's return to Quito, he is recognized by the defeated Revolutionists, who see in him the Spaniard of nobility, above all their enemy, and to their mind a traitor to their cause.

They attack him and stab him and he becomes unconscious. Realizing his condition, being fearful of being caught, they carry him outside of the city limits, there leaving him for dead at the door of the Convent of Santa Maria.

The beautiful Dolores, of rare Spanish type, and her Aunt Catita, accompanied by their servants, going to the convent, must pass Carrera, but avert their faces at the grawesome sight. The good-natured aunt persuades the nuns to take care of the injured man outside their gates.

In the meantime the passing Indians recognize Carrera as the beloved of their Queen and they carefully carry him to Toa. When the nuns reach the gate to attend to their charitable mission, to their astonishment find Carrera gone.

Toa and the old Indian medicine woman take care of Carrera until his partial recovery when, at his wish, he is carried, to Toa's deep regret, to his home. To his surprise, they find his home closed and deserted. Senior Solandes (Dolores' father) passing by, tells the Indians to carry the sick man to his palace. Dolores, surprised but pleased with the pale-faced, handsome Carrera, who bears such sumptuous title and estate, now gives orders to hold him in her own chambers, and with help of her handmaid gives him constant attention.

At Toa's wish, the entrance to the treasure is closed. To accomplish this an immense stone is taken away from the passing stream, when then rushing by conceals thus the entrance to the cave. Now Toa leaves with her tribe in a long procession over the great Mt. Pinchincha.

Paredes, an old lover of Dolores, arrives in Quito and asks her to become his wife, and likewise to use her influence upon the new Regime, in order to have a title conferred on himself, as well as a share in the estate of the Revolutionists.

Dolores, calculating upon Carrera, makes no promises. Although her infatuation for Paredes revives noticeably, which fills Paredes with happiness and hopes.

Carrera, his mind again wandering, does not recognize Toa, who has again been nursing him, she having entered by the assistance of Indian servants of the palace, and her growing love for him holds her there to attend him until he is absolutely well.

Dolores, distracted by Paredes' wooing, leaves Carrera often in Toa's absolute charge, not doubting that she is none less than one of the many of her servants. Dolores reasons it is wiser for her ambitious gains to accept Carrera than Paredes of less estate, for Carrera, out of sheer gratitude for her nursing, wishes to marry her, never suspecting the gentle hand of Indian woman was that of Joa.

Poor Toa silently returned to her people. Among them is Liawaka, a handsome Indian boy, who is most devoted in his services to Toa, and guards her wherever he can.

It is he, however, who cunningly brings constantly ill news to her about Carrera. Returning often from the city, he tells her of the proposed marriage of Carrera and Dolores. Toa stunned by the news, rushes away, only to arrive at the church at the moment when the young couple with their train are passing down the aisle.

Toa rushes through the crowd, regardless of all those about her, crosses before them, meeting Carrera's eye, she as suddenly disappears as she has entered.

Carrera, bewildered by the sad, tragic face of Toa, is inattentive at the ceremony. Toa's picture follows him from now on constantly. She appears to him as he saw her at their first meeting, and also at moments of Toa's nursing him in Dolores' home. This last distresses him greatly. To escape these visions he goes on a journey to his inherited estates.

Time passes and the new Regime considers it safe to put a new tax bill upon the people. It is accepted without apparent trouble; yet at districts where the Indians predominate a revolt is threatening and troops are put in readiness for a campaign against them.

Soldiers are drilled in public squares and the masses cheer them as they pass by; the unrest grows daily.

Carrera returns from his journey. Although his wife knows of his arrival, is not there to receive him. She went with her aunt, Paredes and others to review the troops. Carrera, who goes to meet them, finds that his wife seems surprisingly intimate with Paredes, even so that the whole party is already aware of it, and that they are all invited to his house to dine.

All through the dinner Carrera watches Dolores and Paredes, who exchange little confidences between them. To his chagrin, he also realizes that guests seem embarrassed for his sake. After departure of the guests, retiring to their bedrooms, Carrera reproaches Dolores for her conspicuous actions and a scene follows.

At first Dolores tries to pay no attention to Carrera's attitude, but playfully divests herself of jewelry, hair pins and beautiful gown without answering. Carrera touched by her rare beauty, for her loosened hair lends an extra charm to her appearance; he wants to forgivingly take her in his arms. She pushes him aside, bursting into a passion, denouncing him that he is bringing disgrace upon her with his suspicions and works herself into hysteria. Shocked at her he stands, when Toa's vision appears to him in her priceless estate, her innocence, her refreshing loveliness and adoring smile. Then he realizes what he has sacrificed by marrying Dolores. He leaves the room disgusted and dejected.

Upon entering the dining-room he finds the servants still cleaning up. One of them hands him a crushed piece of paper found on the floor. Carrera reads: "Dolores, I must leave tomorrow, to be gone for weeks. When may I see you alone, my darling?" Signed "Ever your Paredes."

Carrera frantic with the situation, in disgust rushes to the aid of soldiers are passing with their provisions and army seized with the idea to join them, and offers his services. He prepares to leave at once. As his horse is led to the front, he appears, amazed. To keep up appearances before the sergeant, he takes her in his arms while pressing the note into her hand by shame and feeling that she is losing him, tries to hold her off, mounts his horse and rides away.

The council of the older Indians decide that since the union with the white-faced man and Toa has failed (for safety of the tribe), it is best now for Toa to choose among her own tribe so as to assure succession.

Among others anxious to be chosen—Liawaka—steps forward and asks: "What deeds are expected to win her?" The Indians at large, the council, and Toa herself are each to name one. The first one is, to catch a fish while swimming in the water; to climb the great mountain up and down in a short time that the snow in palm of his hand will not be melted. The third Toa gives, that his bow must prove swifter and farther reaching than her very own. She, convinced he will never accomplish these deeds, Toa leaves him.

At last the trial day for her suitors is set, all having withdrawn from the contest except Liawaka. He jumps into the stream, followed upon shore by the excited Indians by shoutings and war dances. Liawaka lifts a large, wiggling fish with hand out of the water and with a leap he brings it and places it at Toa's feet. Toa frowning, however, graciously accepts the tribute.

Toa, still deeply in love with Carrera, goes to see him once more, be it even only from a distance, to take farewell from him forever, as she has fear that Liawaka will be master of the given deeds, so rightfully win her. She arrives just at the moment that Carrera makes arrangements with officers to lead in the fight against her people.

Incensed at his action, raging with grief, she wants to jump at him, but her devoted followers keep her from doing so, and now remind her emphatically that she must lead her people, to encourage them to do their best against the pale-faces.

At an exciting meeting, Toa addresses her people, giving orders here and there, preparing them in every way and directing them for the battle. Liawaka steps out from the crowd, stands before her, challenging her with his bow. Toa wants to wave him aside, but her advisers tell her that she must keep her promise, it's a loyalty to her people that is at stake. So the challenge begins.

They shoot an eagle flying through the air and he drops at their feet, etc., at last a bear at a distant mountain range. Toa, though tired and depressed, at first is successful, but fails at the end. And Liawaka lays the dead bear before her and a deer. She looks at them as if in a dream, instinctively knowing what it all means. Dropping her head sadly and seriously accepts the happy Liawaka.

All is ready for the wedding ceremonies in the cave. Toa, dressed in her gorgeous attire, as Queen, stands in the center of the dancing warriors, and Liawaka, ever repulsed by dancers, tries in vain to enter the circle. The encouraging and shouting women (with their papooses on their backs) enliven the scene when suddenly one of the outside guards enters, and waving his bow and arrow high above his head, announces the approaching enemy. The festive picture changes instantaneously. The cave is closed, and all get on their horses. Led by Toa, they charge up the steep mountain side, from where the Spaniards are seen riding towards them. The Spaniards, fewer in numbers, are quickly surrounded by the Indians, who kill them right and left, scalping most of the pale-faces as they rush upon them.

Carrera looking about recognizes the scenery where he first met Toa. He is wounded; falling from his horse he falls into Toa's arms. The fighters press on, but in a different direction, by chance leaving the two alone. When Carrera opens his eyes, seeing Toa at his side, he realizes that his true love has always been hers and takes her into his arms. Toa once more drinks in the sweetness of that moment, then pushing him away—disappears.

Carrera, stunned by her repulsion, tries to look for her, but in vain. Getting up, he wants to run to his troops.

Liawaka spying him at a distance, lifts his spear to kill him, but Toa is seen in the branches high up in a nearby top of a tree, with bow and arrow pointed. While Liawaka's spear is still cutting the air, Toa's arrow has met Carrera's heart. He sinks to the ground. Toa, quick as a dart, is at his side, bending over him, weeping bitterly, just as Liawaka's spear hits the trunk of the opposite tree.

Toa takes her last arrow from the quiver and pierces her own heart. Liawaka stands to the side with upraised arms to heaven. Alas dies the last hope of the Incas.

(Curtain)







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